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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE ANNUAL MEETING OF  
THE CORPORATION

THE fiftieth annual meeting of the Members of the Corporation of The Metropolitan Museum of Art will be held in the Board Room, Monday afternoon, January 19, at 4:30 o'clock.

A report of the transactions of the year 1919 will be presented, plans for the fitting commemoration of the fiftieth anniversary of the founding of the Museum will be announced, and addresses will be made by the President, Robert W. de Forest, and others.

Afterwards, tea will be served.

Members of the Staff will meet the Fellows and Members who may desire to see the collections of the various departments, in the Board Room at 3:30 o'clock.

LECTURES ON AMERICAN AND  
GREEK ARCHITECTURE

THE Committee on Educational Work of the Museum takes pleasure in announcing two courses of five lectures each, by Professor Fiske Kimball of the School of Art and Architecture of the University of Virginia, and William Bell Dinsmoor, Architect to the American School of Classical Studies at Athens, respectively. These will be given in the Lecture Hall, weekly, beginning Thursday, February 19, 1920, at 4 P. M.

Professor Kimball's subject, Domestic Architecture of the American Colonies of the Early Republic, will be treated as follows:

- Feb. 19 Seventeenth-century Houses
- Feb. 26 Eighteenth-century Houses
- Mar. 4 Eighteenth-century Interiors
- Mar. 11 Early Republican Houses
- Mar. 18 Early Republican Interiors

Mr. Dinsmoor's subject, The Culmination of Greek Architecture in the Age of Pericles, will be treated from an historical point of view first, then from that of the ancient architect, and finally as seen by a modern architect engaged in the work of reconstruction. The division of his theme will be as follows:

- Mar. 25 Rise of Periclean Architecture
- Apr. 1 Periclean Architects and their Buildings
- Apr. 8 Principles of Design
- Apr. 15 Construction and Erection
- Apr. 22 Rebuilding the Periclean Monuments

The lectures will be open to the members of the Museum, to the public, and to all students of the fine arts, particularly to the students of architecture in schools devoted to the subject, in colleges and universities.

A COLLECTION OF PRINTS BY  
ALBERT DÜRER

THE Museum has recently acquired the Dürers gathered by Junius Spencer Morgan during many years of patient, devoted, and daring collecting. Every authentic plate by Dürer is represented by at least one very fine impression. There are also approximately two thirds of the woodcuts, as well as two original woodblocks. The collection is now being arranged and consolidated with the Dürers already in the Museum, and will, therefore, not be immediately available for public examination. In February, at which time a more detailed notice will appear in the BULLETIN, a selection from the Dürers in the Museum collection will be placed on exhibition in the print galleries.

As in life, so in the appreciation of art there come times when one must stop and take thought. A great vocabulary of appreciation has been built up, and it has proved as elastic as men's mouths; for today it is almost meaningless. Great words, words which, were we circumspect, we should but rarely use, are lavished upon mean and trivial things. Qualities, in fact, so rare that their appearance is epoch-making, are "appreciated" in work the sole merits of which at best are sartorial. And the result is that when something really great, really important, becomes the subject matter of conversation, the wise are reduced to silence, the appreciative to oaths, and the generality to boredom.

Now, after all is said, and the patient know how much that is, a print is not

merely an impression, lines swimming in a bath of ink thin spread upon a piece of paper. It is a picture, an expression of a man and all that is in him, and, contrary perhaps to much current thought, it is the better for the greater effort, the greater thought, the greater experience of life, that go into its making. Merely clever men, however expert with their hands or sharp with tongue, cannot make great prints; for prints are deeds, and deeds that are worthy of remembrance are the product of character, evidences of manhood.

Without exception the makers of great prints have been men who thought, who suffered, and who made their work so intensely personal, so much a record of their mental lives, that we turn to it as we turn to the work of the greatest poets, to find in it something of the common humanity that is in us all. Here is more than mere freshness of ocular vision, more than mere skill in handling or pleasant formula, there is the record of a man's soul, and however much we may talk of line, of composition, of draughtsmanship, that takes more than these. For these can all be taught, in the schools and by sedulous imitation, and, however proficient in them a man may be, if with them he have nothing great to say, his performance is but an exhibition for a summer's day.

Four assuredly have made great prints, prints that are beyond cavil, prints of such greatness that no longer is there question. And time is essential to their art, for years and the passing of generations alone transmute opinion into fact.

Of these is Dürer not the least.

W. M. I., JR.

## THE JUILLIARD TAPESTRIES

THE Museum has received as a bequest from Mrs. Augustus D. (Helen Cossitt) Juilliard, who died in the spring of 1916, two magnificent examples of Flemish tapestry weaving in the early part of the sixteenth century. The tapestries, which formed part of a set of the Twelve Months and represent August and October, were bequeathed to the Museum by Mrs. Juilliard subject to the life interest of

her husband, whose death occurred last spring.

The tapestries, now on exhibition in the Room of Recent Accessions, were formerly in the Séchan Collection, together with two other tapestries, July and September, of the same set. These four tapestries were later in the collection of D . . . de G . . . sold at the Galerie Georges Petit, Paris, May 30, 1896. They are described in the catalogue as Flemish, sixteenth century. The July tapestry was exhibited by M. Seligmann of Paris at the Exposition d'Art Ancien Bruxellois at Brussels in 1905, and was described as Brussels, sixteenth century, and illustrated in Destrée's work<sup>1</sup> on the tapestries and sculptures shown at this exposition. A more precise indication seems possible. In my opinion, the tapestries were woven at Brussels about 1525 from cartoons by the great master of the Brussels school in the Renaissance period, Bernard van Orley.

The tapestries are of considerable size,<sup>2</sup> and in excellent condition, not only with reference to repairs but also to the preservation of the coloring, in which shades of red, varying from soft rose to deep crimson, offer a rich contrast to the blue- and yellow-green of the foliage and other passages. The color scheme is further enlivened by shades of azure and of straw yellow. Skillfully disposed, these splendid colors unite in a masculine, bold, and vibrant harmony which time has made doubly beautiful through its mellow magic.

The compositional scheme is the same for the four known tapestries of the set—a border of fruit and flowers inclosing a rectangular field upon which is imposed an oval surrounded by the signs of the zodiac alternating with pairs of female figures, each holding in her hand an hour glass. These figures, twenty-four in number, presumably represent the hours of the day. The signs of the zodiac are revolved so that for each tapestry the proper sign of the

<sup>1</sup>Joseph Destrée: *Tapisseries et Sculptures Bruxelloises*, 1906, pl. xix, p. 40.

<sup>2</sup>August; acc. no. 19.172.1; size, H. 14 ft. 10 in., by W. 13 ft. 1 in.

October; acc. no. 19.172.2; size, H. 14 ft. 5 in., by W. 12 ft. 7½ in.